

Beat Scherler

BEST OF POP & ROCK for Classical GUITAR

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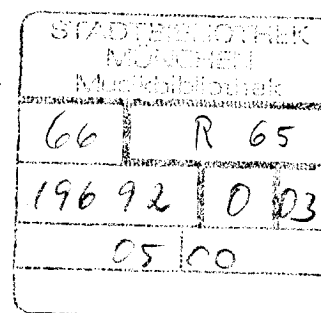
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*Best of pop & rock
for classical guitar
Bd. 3*

Git



24,80

ALL YOU NEED IS LOVE

The Beatles – Album Version

Text und Musik:
J. Lennon/P. McCartney
Bearbeitung: B. Scherler

Intro
♩ = 98

§ Verse

First system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a guitar tablature (TAB) with fret numbers. The system consists of three measures. The first measure is in 4/4 time, the second in 3/4 time, and the third in 4/4 time. The TAB includes fret numbers 0, 2, 3, and 4.

Second system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a guitar tablature (TAB) with fret numbers. The system consists of three measures. The first measure is in 4/4 time, the second in 3/4 time, and the third in 4/4 time. The TAB includes fret numbers 0, 1, 2, 3, and 4.

Refrain

Third system of guitar music, labeled "Refrain". The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a guitar tablature (TAB) with fret numbers. The system consists of three measures. The first measure is in 4/4 time, the second in 3/4 time, and the third in 4/4 time. The TAB includes fret numbers 0, 1, 2, 3, 4, and 5.

Fourth system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a guitar tablature (TAB) with fret numbers. The system consists of three measures. The first measure is in 4/4 time, the second in 3/4 time, and the third in 4/4 time. The TAB includes fret numbers 0, 1, 2, 3, 4, and 5.

1. Interlude

[illegible]

**Dal § al
 $\oplus - \ominus$
 senza rep.**

Refrain

All You Need Is Love

Intro

$\frac{4}{4}$ $\frac{4}{4}$ | G D G | C D7 | G D/F# $\frac{3}{4}$ Em | $\frac{4}{4}$ G D/F# $\frac{3}{4}$ Em | $\frac{4}{4}$ D7/A G |
Love, love | Love, love | Love, love | Love, love |

Verse

D7/F# D7/E D7 D7/C $\frac{3}{4}$ D7/B D7 | $\frac{4}{4}$ G D/F# $\frac{3}{4}$ Em |
love. | 1. There's noth-ing you can do that can't be done | $\frac{3}{4}$ Em |
2. Noth-ing you can make that can't be made | $\frac{3}{4}$ |
3. There's noth-ing you can know that isn't known | $\frac{3}{4}$ |

$\frac{4}{4}$ G D/F# $\frac{3}{4}$ Em $\frac{4}{4}$ D7/A G |
 $\frac{4}{4}$ Noth-ing you can sing that can't be sung. | Noth - ing you can say, but you can learn |
 $\frac{4}{4}$ Noth-ing you can save that can't be saved. | Noth - ing you can do, but you can learn |
 $\frac{4}{4}$ Noth-ing you can see that isn't shown. | There's no-where you can be, that isn't where |

Refrain

D7/F# D7/E D7 D7/C $\frac{3}{4}$ D7/B D7 | $\frac{4}{4}$ G A |
how to play the game. It's ea-sy. | All you need is love. |
how to be you in time. It's ea-sy. |
you're meant to be. It's ea-sy. |

D G A D G B7 Em* Em/D |
All you need is love. All you need is love, love. |

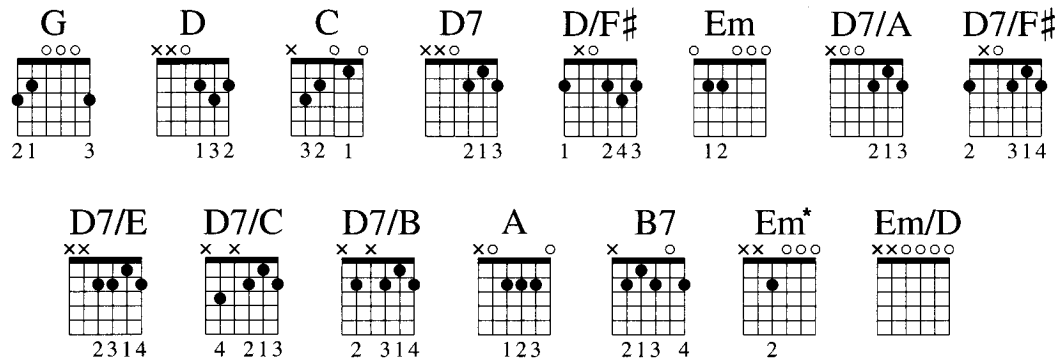
C D \oplus 1. Interlude $\frac{2}{4}$ G $\frac{4}{4}$ G D/F# $\frac{3}{4}$ Em $\frac{4}{4}$ G D/F# $\frac{3}{4}$ Em |
Love is all you need. Love, love | Love, love | Love, love |

$\frac{4}{4}$ D7/A G D7/F# D7/E D7 D7/C $\frac{3}{4}$ D7/B D7 | $\frac{2}{4}$ G | 2. $\frac{2}{4}$ G |
Love, love | love. | Love is all you need. | Love is all you need. |
Dal \S al $\oplus - \oplus$ senza rep.

\oplus Refrain $\frac{2}{4}$ G $\frac{4}{4}$ G A D G A D G B7 |
All you need is love. All you need is love. All you need is love, |

Em* Em/D C D $\frac{2}{4}$ G Coda $\frac{4}{4}$ (G) |
love. Love is all you need. Love is all you need. Love is all |

1. 2. |
you need. Love is all you need. |



Zupfbegleitung:
Picking Pattern:

G D/F#

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

Em

etc.
usw.

Zupfbegleitung:
Picking Pattern:

D7/B D7

Rhythmusbegleitung:
Strum Pattern:

G

SHE'S THE ONE

Robbie Williams – Album Version

Text und Musik:
K. Wallinger
Bearbeitung: B. Scherler

Intro ♩=78

TAB

Verse

TAB

TAB

TAB

First system of musical notation (treble clef, 4/4 time). The staff contains a melody with various notes, rests, and dynamic markings (*f*, *p*, *m*). Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0-5) and fingerings (1-4). The TAB is aligned with the notes on the staff. A vertical dashed line is present in the first measure of the TAB.

nur 1.x / only 1st time

Second system of musical notation (treble clef, 4/4 time). The staff contains a melody with various notes, rests, and dynamic markings (*p*, *f*). Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0-5) and fingerings (1-4). The TAB is aligned with the notes on the staff. A vertical dashed line is present in the first measure of the TAB.

Third system of musical notation (treble clef, 4/4 time). The staff contains a melody with various notes, rests, and dynamic markings (*P*). Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0-5) and fingerings (1-4). The TAB is aligned with the notes on the staff. A vertical dashed line is present in the first measure of the TAB.

Fourth system of musical notation (treble clef, 4/4 time). The staff contains a melody with various notes, rests, and dynamic markings (*p*). Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0-5) and fingerings (1-4). The TAB is aligned with the notes on the staff. A vertical dashed line is present in the first measure of the TAB.

Refrain

1 3 1 3 1 0 1
3 3 3 3 3 3

3 1 3 0 3 0 3 1 1 2 3 3 0 2
3 2 3 2 3 3 3 3 0 2 3 3 3 2 3 1

3 1 3 0 3 1 2 2 1 3 2 0 3 3 1 3 1 5 6 0 0 0 0 3 0
3 3

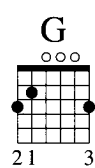
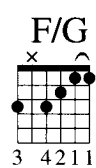
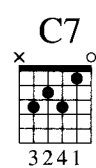
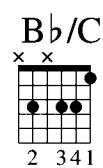
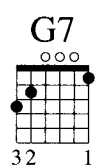
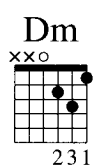
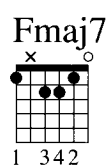
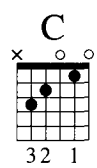
Verse

3 0 0 1 3 1 0 0 1 0 1 1 3 1 0 0 1 0 0 1 1 3 1 0
3 0

First system of musical notation. The treble staff contains a melody with eighth and quarter notes. The guitar TAB staff shows fret numbers: 0, 1, 1, 3, 0, 1, 0, 0, 1, 5, 3, 0, 3, 3, 3, 2, 0, 0, 2, 3. A 'P' (palm mute) marking is placed over the measure containing frets 1, 0, 0, 1.

Second system of musical notation. It includes a 'Coda' section marked by a double bar line. The treble staff continues the melody. The guitar TAB staff shows fret numbers: 3, 0, 0, 0, 0, 1, 1, 1, 0, 0, 0, 2, 3, 3, 3, 3, 3, 3, 3, 3. A 'Coda' symbol is present at the end of the system.

Third system of musical notation. The treble staff continues the melody. The guitar TAB staff shows fret numbers: 3, 3, 2, 0, 0, 0, 3, 3, 0, 0, 0, 0, 1, 1, 1, 0, 2, 3, 3. The system ends with a double bar line.



She's The One

Intro

C **Fmaj7** **C** **Fmaj7**
 _____ 1. I was her,

Verse

C _____ she was me,
 : _____ will be strong,

Fmaj7 _____ we were one, **C** _____ we were free. **Fmaj7** _____ And if there's some-bo- **Dm** _____ dy _____ call-ing me on,
 _____ I know we'll _____ car - ry on. _____ 'Cos if there's some-bo-

G7 _____ she's the one. **C** _____ **Fmaj7** _____ If there's some-bo- **Dm** _____ dy _____ call-ing me on,

nur 1.x / only 1st time

G7 _____ she's the one. **C** _____ **Fmaj7** _____ **C** _____ **Fmaj7** _____
 _____ 2. We were young, _____ we were wrong, _____ we were fine,

C _____ all a-long, **Fmaj7** _____ if there's some-bo- **Dm** _____ dy _____ call-ing me on, **G7** _____ she's the one.

C ^{*1} **Bb/C** **C7** **F** **Refrain**
 _____ When you get to where you wan-na go, _____ and you

know the things you wan-na know, _____ you're **C** _____ ^{*1} **Bb/C** **C7** _____
 smil- ing.

F _____ When you said what you wan-na say _____ and you know the way you wan-na play, _____ yeah. _____
 2.x say, _____ yeah. _____

Dm _____ You'll be so high you'll be **F/G** _____ **G** _____ ing. _____ **Verse**
 3. Though the sea : **C** _____
 4. I was her, _____ she was me.

Fmaj7 _____ We were one, **C** _____ we were free. **Fmaj7** _____ And if there's some-bo- **Dm** _____ dy _____ call-ing me on,

G7 _____ she's the one. **Coda** **C** **C7** **Dm** **G7** _____ she's the one. **C** _____

Zupfbegleitung:
 Picking Pattern:

C

Rhythmusbegleitung:
 Strum Pattern:

etc.
 usw.

etc.
 usw.

*1) **Bb/C** **C7**

EL FAROL
Santana – Album Version

Musik und Text:
C.Santana/K.C. Porter
Bearbeitung: B. Scherler

♩ = 104

Bearbeitung: B. Scherler

A

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various notes, including a measure with a 'm' marking. The bottom staff is a guitar TAB with six lines, showing fret numbers (0-6) and fingerings (1-4). The system is divided into three measures.

Second system of musical notation, starting with a boxed 'B' in the first measure. The notation continues with a melody and guitar TAB. The system is divided into three measures.

Third system of musical notation. The notation continues with a melody and guitar TAB. The system is divided into three measures.

Fourth system of musical notation, starting with a boxed '1.' in the first measure. The notation continues with a melody and guitar TAB. The system is divided into three measures.

2.

rit.

TAB

B

El Farol

A

Am Dm G ^{*1} Cmaj7 G^b7 Fmaj7 Dm E7 Am7

Am Dm G ^{*1} Cmaj7 G^b7 Fmaj7 Dm E7 Am7

B

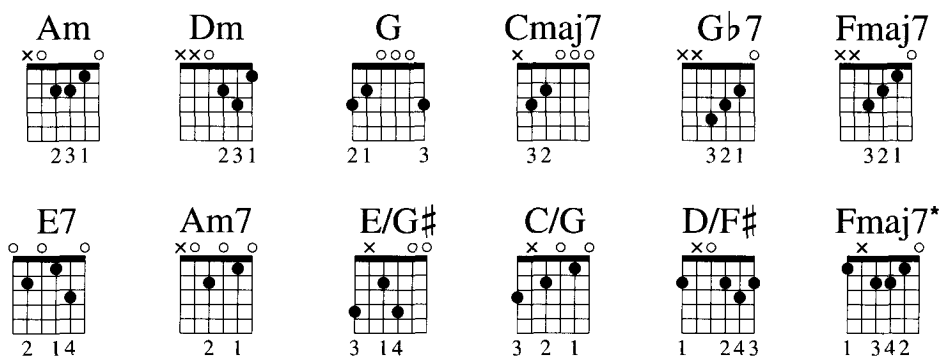
Am E7 Am ^{*2} E7 Am E7 Am ^{*3} E7 Am ^{*4}

1.

(^{*3}) E/G[#] C/G D/F[#] Fmaj7^{*} E7

2.

(^{*4}) E7 Am



Am

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

*** 1) Cmaj7 G^b7**

Zupfbegleitung:
Picking Pattern:

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

*** 2) E7 Am**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

[illegible]

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

The image shows a musical score for guitar accompaniment. It consists of two staves: a guitar staff and a bass staff. The guitar staff has a key signature of one sharp (F#) and a time signature of 4/4. The chords are D/F#, Fmaj7*, and E7. The picking pattern is indicated by 'z' for downstroke and 'R' for upstroke. The bass staff shows a rhythmic strum pattern with 'V' for downstroke and a slash for upstroke.

* 4) **E7** **Am**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

CAN YOU FEEL THE LOVE TONIGHT

Elton John – Album Version

Text und Musik:
Elton John/Tim Rice
Bearbeitung: B. Scherler

Intro $\text{♩} = 62$

T
A
B

Verse

T
A
B

Verse

T
A
B

Refrain

T
A
B

♩ I

TAB

C I

TAB

TAB

♩ I

TAB

Can You Feel The Love Tonight

Verse

C **G/B** **F/A** **C** | **F** **C/E** ^{*} **G/B** **C** **D7sus4** **C/E** |

1. There's a calm sur - ren - der ____
2. There's a time for ev-'ry-one, ____

F **C/E** | **F** **C/E** | **Dm7** **G** |

to the rush of day, ____ when the heat of the roll-ing world ____ can be turned a-way. ____
if they on - ly learn ____ that the twist-ing ka-lei-do-scope ____ moves us all ____ in turn. ____

F **C/E** | **F** **C/E** | **F** **Am** |

An en - chant - ed mo-ment, ____ and it sees me through. ____ It's e - nough for this rest - less war - rior ____
There's a rhyme and rea-son ____ to the wild out-doors ____ when the heart of this star-crossed voy-ag-er ____

Bb **G** | **C** **G/B** | **Am** **F** |

just to be ____ with you. ____ } And | can ____ you feel ____ the love ____ | ____ to-night? ____ |

C **F** **D7/F#** **G** | **F** **C/E** ^{*} **Am** **Am/G** **F** |

It is where ____ we are. ____ | ____ It's e-nough ____ for this ____ wide - eyed wan-der-er ____

* 4 -----]

Dm C/E F D7/F# G | **C G/B Am F** |
 that we got this far. | _____ And | can _____ you feel _____ the love | _____ to-night? _____ |

* 2 -----]

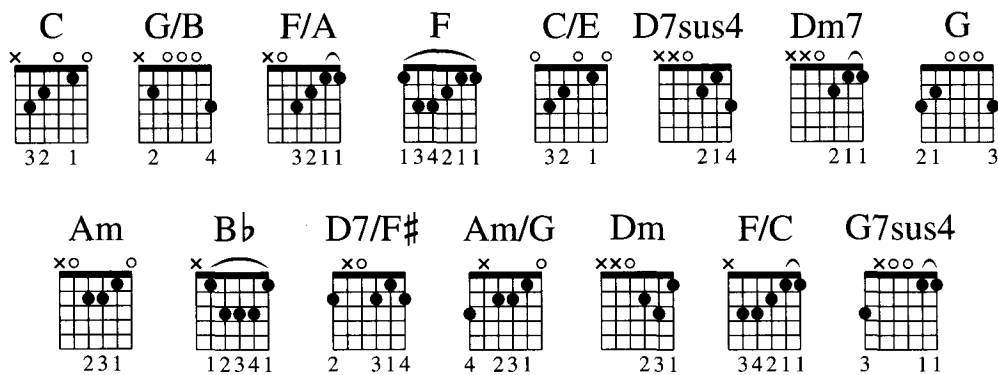
C F D7/F# G | **F C/E** | **Am Am/G F** |
 _____ How it's laid _____ to rest? | _____ | _____ It's e-nough _____ to make | kings and vag-a-bonds _____ be- |

* 5 -----]

Dm C/E F G7sus4 F/C C :|| **F C/E** | **Am Am/G F** |
 lieve the ver - y best. | _____ :|| _____ It's e-nough _____ to make | kings and vag-a-bonds _____ be- |

* 5 -----]

Dm C/E F G7sus4 F/C C ||
 lieve the ver - y best. | _____ ||



C G/B

Zupfbegleitung:
Picking Pattern:

**Rhythmus-
 begleitung:**
Strum Pattern:

i a m i a m usw. etc.

p p usw. etc.

V V

* 1) G/B C D7^{sus4} C/E

Zupfbegleitung:
Picking Pattern:

Rhythmus-
begleitung:
Strum Pattern:

* 3) Am Am/G F

* 2) C F D7/F#

Zupfbegleitung:
Picking Pattern:

Rhythmus-
begleitung:
Strum Pattern:

* 4) Dm C/E F D7/F#

* 5) Dm C/E F G7^{sus4}

Zupfbegleitung:
Picking Pattern:

Rhythmus-
begleitung:
Strum Pattern:

NOVEMBER RAIN

Guns 'n' Roses – Album Version

Text und Musik:
Axel Rose, Slash,
Duff McKagan, Izzy Stradlin
Bearbeitung: B. Scherler

♩=78 Intro

System 1:

Guitar: H 0 1 | 1 2 3 4 | 3 2 3 4 | 1 2 3 4

Bass: 1 | 2 3 3 1 0 1 | 2 3 3 1 0 1 | 1 1 1 0 3

System 2:

Guitar: 0 1 1 0 3 1 | 2 3 3 1 0 1 | 0 0 3 3 1

Bass: 3 3 | 3 3 | 0 0

System 3:

Guitar: 3 1 1 0 | 4 3 3 1 0 1 | 0 0 3 3 1

Bass: 3 3 | 3 0 2 | 3 3 | 0 2

System 4:

Guitar: 1 1 1 0 0 3 | 0 3 1 0 0 1 | 1 0 2 3

Bass: 2 0 0 | 3 3 2 0 | 3 2 3 | 1 0 2 3

1 1 0 3 3 0 1 1 0 0 3 1 3 0 1 0 3 0 1 0 0 2

1 1 0 3 3 0 1 1 0 0 3 1 3 0 1 0 3 0 1 0 0 2

Verse

1 3 1 3 0 1 0 3 3 0 1 1 0 2 2 2 0 0 0 0 0 0 0 0

1 0 0 0 0 0 0 0 5 3 1 0 0 3 3 3 3 0 3 0 1

First system of musical notation (measures 1-3). The treble clef staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass clef staff shows a bass line with a half note G2, followed by quarter notes A2, B2, C3, and D3. Dynamics include *p* (piano) and *f* (forte). The TAB staff shows fret numbers: 1, 0, 2, 2, 2, 3, 0, 0, 0, 1, 0, 0, 0, 0, 0, 2, 2, 0, 2, 2, 0, 0, 3, 0, 0, 0.

Second system of musical notation (measures 4-6). The treble clef staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass clef staff shows a bass line with a half note G2, followed by quarter notes A2, B2, C3, and D3. Dynamics include *p* (piano). The TAB staff shows fret numbers: 0, 3, 3, 3, 3, 0, 0, 3, 0, 1, 1, 0, 2, 2, 2, 3, 0, 0, 0, 1, 0, 0, 0, 0, 0, 0, 3.

Third system of musical notation (measures 7-9). The treble clef staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass clef staff shows a bass line with a half note G2, followed by quarter notes A2, B2, C3, and D3. Dynamics include *f* (forte) and *p* (piano). The TAB staff shows fret numbers: 2, 2, 0, 3, 3, 0, 3, 0, 0, 3, 0, 0, 3, 3, 3, 3, 1, 0, 3, 0, 3, 1, 0, 0, 0, 0, 3.

Fourth system of musical notation (measures 10-12). The treble clef staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass clef staff shows a bass line with a half note G2, followed by quarter notes A2, B2, C3, and D3. Dynamics include *f* (forte). The TAB staff shows fret numbers: 0, 1, 0, 0, 0, 3, 0, 1, 0, 5, 3, 1, 0, 0, 3, 0, 3, 3, 3, 0, 3, 3, 0, 1, 5, 3, 5, 3, 3, 0, 0, 0, 0, 0, 0.

♩ III

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a tablature with numbers 0-5 and a diagram of the guitar fretboard showing finger positions.

Second system of musical notation for guitar, continuing the melody from the first system. It includes a treble clef staff, a key signature of one flat, and a 3/4 time signature. The tablature continues with numbers 0-5 and a fretboard diagram.

Third system of musical notation for guitar, continuing the melody. It features a treble clef staff, a key signature of one flat, and a 3/4 time signature. The tablature includes numbers 0-5 and a fretboard diagram.

Fourth system of musical notation for guitar, concluding the piece. It features a treble clef staff, a key signature of one flat, and a 3/4 time signature. The melody ends with a half note. The tablature includes numbers 0-5 and a fretboard diagram. A dynamic marking *p* (piano) is present.

First system of musical notation. The treble clef staff contains a melody starting with a quarter rest, followed by eighth and quarter notes. The guitar TAB below it shows fret numbers 1, 0, 0, 0, 0, 0, 0, 2, 0, 3, 2, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3, 0, 0, 3, 0. Fretboard diagrams are shown below the TAB, with some strings highlighted in black to indicate fretted notes.

Second system of musical notation. The treble clef staff includes a key signature change to one sharp (F#) and a time signature change to 4/4. It features dynamics *p* (piano) and *f* (forte). The guitar TAB shows fret numbers 3, 1, 0, 2, 0, 1, 0, 3, 0, 0, 1, 0, 2, 0, 0, 1, 3, 1, 0, 1, 2, 3, 3, 0, 3. Fretboard diagrams are shown below the TAB.

Third system of musical notation. The treble clef staff continues the melody with various note values. The guitar TAB shows fret numbers 3, 0, 2, 0, 0, 1, 3, 1, 0, 1, 2, 3, 1, 2, 2, 2, 0, 2, 0, 0, 3, 1, 1, 1, 0, 1, 0, 1, 2, 3, 3, 0, 0. Fretboard diagrams are shown below the TAB.

Fourth system of musical notation. The treble clef staff concludes the piece with a final key signature change to one flat (Bb) and a time signature change to 3/4. It includes dynamics *p* (piano). The guitar TAB shows fret numbers 0, 3, 3, 1, 1, 1, 0, 1, 0, 1, 2, 3, 1, 2, 2, 2, 0, 0, 0, 2, 0, 3, 0. Fretboard diagrams are shown below the TAB.

First system of musical notation (measures 1-3). The top staff shows a treble clef with a key signature of one flat (B-flat). The bottom staff shows a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The guitar tablature (TAB) is written below the bass staff, with fret numbers 0, 2, 3, 1, 1, 3, 0, 3, 0, 0, 1, 1, 1, 0, 0, 3, 3, 2, 0. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef.

Second system of musical notation (measures 4-6). The top staff shows a treble clef with a key signature of one flat (B-flat). The bottom staff shows a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The guitar tablature (TAB) is written below the bass staff, with fret numbers 0, 3, 0, 0, 3, 3, 3, 1, 1, 3, 0, 3, 0, 0, 1, 1, 1, 0, 0, 3, 3, 2, 0. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef.

Third system of musical notation (measures 7-8). The top staff shows a treble clef with a key signature of one flat (B-flat). The bottom staff shows a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The guitar tablature (TAB) is written below the bass staff, with fret numbers 0, 3, 3, 3, 1, 1, 2, 0, 3, 0, 3, 1, 3, 1, 2, 0, 3, 3. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef.

Dal S al
 $\Phi - \Phi$

Fourth system of musical notation (measures 9-10). The top staff shows a treble clef with a key signature of one flat (B-flat). The bottom staff shows a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The guitar tablature (TAB) is written below the bass staff, with fret numbers 2, 0, 2, 0, 0, 2, 3, 3. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef.

Fifth system of musical notation (measures 11-14). The top staff shows a treble clef with a key signature of one flat (B-flat). The bottom staff shows a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The guitar tablature (TAB) is written below the bass staff, with fret numbers 5, 3, 1, 0, 0, 3, 3, 0, 0, 1, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3. The notation includes a treble staff with a treble clef and a bass staff with a bass clef. The notation includes a treble staff with a treble clef and a bass staff with a bass clef.

First system of musical notation for guitar. The melody is written in a treble clef staff, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The TAB staff shows fret numbers (0, 1, 2, 3) and a 3/2 time signature. The system concludes with a series of vertical bar lines representing fretted notes.

Second system of musical notation for guitar. The melody continues in the treble clef staff, marked with a piano (*p*) dynamic. A 'C I' marking is present above the staff. The TAB staff continues with fret numbers and a 3/2 time signature. The system concludes with a series of vertical bar lines representing fretted notes.

Third system of musical notation for guitar. The melody continues in the treble clef staff, marked with a piano (*p*) dynamic. A '3' marking is present above the staff. The TAB staff continues with fret numbers and a 3/2 time signature. The system concludes with a series of vertical bar lines representing fretted notes.

Fourth system of musical notation for guitar. The melody continues in the treble clef staff, marked with a piano (*p*) dynamic. A 'C I' marking is present above the staff. The TAB staff continues with fret numbers and a 3/2 time signature. The system concludes with a series of vertical bar lines representing fretted notes.

November Rain

Intro

_____ | **F*** | **Am/Em** | **Dm** | **C** | **F*** | **Dm** | **C** | **Csus4** | **C** |

F* | **C/E** | **Dm** | **C** | _____ | _____ | **Fmaj7** | **Dm7/9** | **C** | **Csus4** |

C | **Fmaj7** | **Dm7/9** | **C** | **Csus4** | **C** | _____ || **Verse**
Fmaj7 1. When I look in-to your |

Dm7/9 | _____ | **C** | **Csus4** | **C** | **Fmaj7** | _____ | **Famj7** | _____ |
eyes, _____ I can see a love re-strained. | _____ But dar-lin', when I |

Dm7/9 | _____ | **C** | **Csus4** | **C** | **Dm** | _____ |
hold you, _____ don't you know I feel the same? | _____ Noth-in' lasts for-ev- |

G | _____ | **C** | **Csus4** | **C** | **Dm** | _____ |
_____ er, _____ and we both know hearts can change. | _____ And it's hard to hold a can- |

G | _____ | **C** | **Csus4** | **C** | **Fmaj7** | _____ |
_____ dle _____ in the cold No-vem-ber | rain. _____ We've been through this such a |

Dm7/9 | _____ | **C** | **Csus4** | **C** | _____ |
long, long time just try-in' to kill the pain. | _____ Ooh, yeah. _____ 2. But |

Fmaj7 | _____ | **Dm7/9** | _____ |
lov-ers al-ways come and lov-ers al-ways go an' | no one's real-ly sure who's let-tin' it go to-day, |

C | **Csus4** | _____ | **C** | **Fmaj7** | _____ |
_____ walk-ing a-way. | _____ If | we could take the time to lay it on the line, I could |

Dm7/9 | _____ | **C** | **Csus4** | **C** | **Dm** | _____ |
rest my head just know-in' that you were mine, | _____ all mine. | _____ So if you want to love |

G | _____ | **C** | **Csus4** | **C** | **Dm** | _____ |
_____ me, then dar-lin' don't re-frain, | _____ or I'll just end up walk- |

G | _____ | **C** | **Csus4** | **C** | **F** | _____ |
_____ in' _____ in the cold No-vem-ber | rain. _____ Do you || need some time on your own? |
2.x my own.

G | _____ | **F** | _____ | **G** | _____ | **F** | _____ |
_____ Do you | need some time all a-lone? | _____ Ooh, ev-'ry-bo-dy | needs some time on their own. |
2.x Some-times I |

G | _____ | **F** | _____ | **G** | _____ | **Em** | _____ | **F** | _____ |
_____ Ooh, don't you know you | need some time all a-lone? | _____ I know it's hard _____ to keep an |

C | _____ | **Em** | _____ | **F** | _____ | **Dm** | _____ | **Em** | _____ | **F** | _____ |
o-pen heart _____ | _____ when e-ven friends seem out to | harm you. _____ But if you _____ could heal a |

C **Em** **F** **G** **Dal** $\frac{S}{al}$
 bro-ken heart, _____ would-n't time _____ be out to | charm you? _____ Some-times I || $\oplus - \oplus$

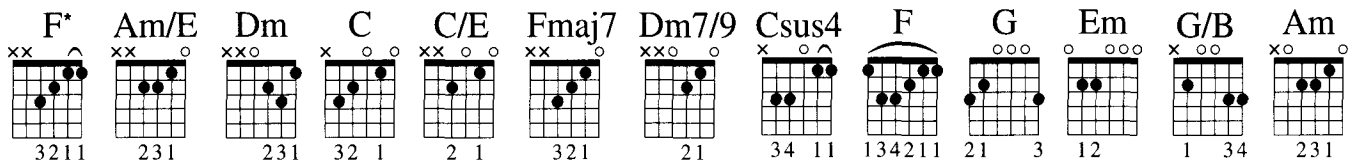
\oplus **G** **Fmaj7** **Dm7/9** **C** **Csus4**
 _____ || _____ And when your fears sub- | side _____ and sha-dows still re-main, | _____

C **Fmaj7** **Dm7/9**
 _____ | _____ I know that you can | love me _____ when there's no one left to blame. |

C **Csus4** | **C** **Dm** **G**
 _____ | _____ So nev-er mind the dark- | _____ ness. _____ We still can find a |

C **Csus4** | **C** **Dm** **G**
 way. _____ | _____ Noth-in' lasts for-ev- | _____ er, _____ e-ven cold No-vem-ber rain. |

||: **C** **G/B** | **Am** **G** | **F** **G** :|| **C** ||



F*

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

C **Csus4**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

CALIFORNICATION

Red Hot Chili Peppers – Album Version

Text und Musik:

Anthony Kiedis, Flea,

John Frusciante and Chad Smith

Bearbeitung: B. Scherler

♩ = 96

Intro

First system of the Intro, featuring a treble clef staff with a key signature of one flat and a common time signature. The music is marked with a piano (*p*) dynamic and includes a first ending bracket labeled *1. Below the staff is a guitar TAB with fret numbers (0, 1, 1, 2, 0, 3) and a diagram of the guitar fretboard showing the corresponding fingerings.

Second system of the Intro, continuing the melody and harmony. It includes a double bar line and a section labeled "Verse" with a new key signature of two flats. The TAB continues with fret numbers (0, 2, 2, 0, 3) and a diagram of the guitar fretboard.

Third system of the Intro, continuing the melody and harmony. It includes a double bar line and a section labeled "Verse" with a new key signature of two flats. The TAB continues with fret numbers (0, 0, 0, 0, 3, 3, 3, 3) and a diagram of the guitar fretboard.

Fourth system of the Intro, continuing the melody and harmony. It includes a double bar line and a section labeled "Interlude" with a new key signature of one flat and a common time signature. The music is marked with a piano (*p*) dynamic and includes a first ending bracket labeled *1. Below the staff is a guitar TAB with fret numbers (2, 0, 1, 1, 2, 0, 3) and a diagram of the guitar fretboard.

2./4./5. Interlude

First system of the Interlude. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a half rest, followed by a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. A dynamic marking of *f* (forte) is placed below the staff. The bottom staff shows a bass clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a half rest, followed by a quarter note G3, a quarter note A3, a half note B3, and a quarter note G3. A dynamic marking of *p* (piano) is placed below the staff.

Second system of the Interlude. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. A dynamic marking of *f* (forte) is placed below the staff. The bottom staff shows a bass clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a quarter note G3, a quarter note A3, a half note B3, and a quarter note G3. A dynamic marking of *p* (piano) is placed below the staff.

Verse

Third system of the Interlude. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. A dynamic marking of *f* (forte) is placed below the staff. The bottom staff shows a bass clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a quarter note G3, a quarter note A3, a half note B3, and a quarter note G3. A dynamic marking of *p* (piano) is placed below the staff.

Fourth system of the Interlude. The top staff shows a treble clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. A dynamic marking of *f* (forte) is placed below the staff. The bottom staff shows a bass clef with a key signature of one flat (B-flat) and a 2/4/5 time signature. The music begins with a quarter note G3, a quarter note A3, a half note B3, and a quarter note G3. A dynamic marking of *p* (piano) is placed below the staff.

1 2

TAB

0 1 2 2 2 2 0 1 0 2 2 2 2 0 1

Refrain

TAB

0 0 0 0 3 0 3 3 1 0 2 0 2 0 3 0 3 2 3

Interlude

*1

p

TAB

3 1 2 0 1 1 0 2 0 3 1 3 0 2 0 3 0 2 0 3

⊕ Refrain

TAB

0 2 2 0 3 1 3 1 3

Dal X al \oplus - \oplus
con rep.

TAB

0 0 0 0 3 0 3 3 2 3

First system of musical notation and guitar tablature.

Second system of musical notation and guitar tablature.

Fine/End

nur 1. x/only 1st time

Interlude

*1

Third system of musical notation and guitar tablature, including the Interlude section.

Fourth system of musical notation and guitar tablature.

Dal S al $\oplus - \oplus$
senza rep.

*1

Ossia:

Fifth system of musical notation and guitar tablature, labeled 'Ossia'.

Californication

Intro

Am **F** **Am** **F**

Verse

Am
 1. Psy - chic spies from Chi - na try to
 : (2.) _____ edge of the world and all of
 3. Mar-ry me girl be my fai-ry to the world be my
 : 4. Space may be the fi - nal fron - tier, but it's
 5. Des-truc-tion leads to a ver-y rough road but it

F

steal your mind's e - la - tion; and
 wes - tern civ - 'li - za - tion; the
 ver - y own con - stel - la - tion; a
 made in a Hol-ly-wood base-ment, and
 al - so breeds cre - a - tion; and

Am

lit - tle girls from Swe - den dream of
 sun may rise in the east at least it's
 teen-age bride with a ba-by in-side get-tin'
 Co-bain can you hear the sphe-res sing-ing
 earth-quakes are to a girl's gui-tar, they're

F

sil - ver screen quo-ta-tions. And
 set-tled in the final lo-ca-tion. It's
 high on in - for - ma - tion. And
 songs off sta-tion to sta-tion. And
 just an-other good vi-bra-tion. And

C

G

F

Dm

1./3. Interlude

Am

F

Am

F

if you want these kind of dreams it's
 un - der - stood that Hol - ly - wood sells
 buy me a star on the bou - le - vard; it's
 Al - de - ron's not far a - way, it's
 ti-dal waves couldn't save the world from

Ca-li-for-ni-ca-tion.
 Ca-li-for-ni-ca-tion.
 Ca-li-for-ni-ca-tion.
 Ca-li-for-ni-ca-tion.
 Ca-li-for-ni-ca-tion.

2. It's the :||
 :||

2. /4./5. Interlude

Am

Fmaj7

Am

Fmaj7

Verse

Am

(2.) Pay your sur - geon ver - y well to break
 (4.) Born and raised by those who praise, con-
 (5.) Pay your sur - geon ver - y well to break

Fmaj7

_____ the spell of a - ging. _____ Ce-
 trol of pop - u - la - tion. _____
 _____ the spell of a - ging. _____

Am

leb - ri - ty skin is this your chin or is
 Ev' _____ ry - bo - dy's been there _____ I don't
 Sic-ker than the rest there is no test but this

Fmaj7

_____ that war you're wag-ing?
 _____ mean on va - ca - tion.
 _____ is what you're cra-ving.

Am

_____ First born un-i-corn, _____

Fmaj7

Am

_____ hard-core soft porn. _____

Fmaj7

Refrain

C

G

Dm

Am

*

C

G

Dm

Interlude

Am

F

Am

Dream of Cal-i-for-ni-ca- _____

tion, _____

dream of Cal-i-for-ni-ca- _____

tion, _____

Refrain

F

_____ ||

Dal $\frac{S}{S}$ al $\oplus - \oplus$
 con rep.

C

Dream of Cal-i-for-ni-ca- _____

G

tion, _____

Dm

Am

C

G

Dm Am

C

Dream of Cal-i-for-ni-ca- _____

G

Dm

*

C

dream of Cal-i-for-ni-ca- _____

G

Dm

Fine/End

nur 1.x / only 1st time

Interlude

Am

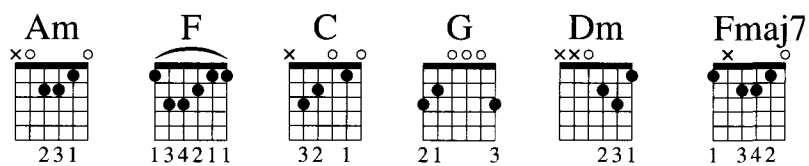
F

Am

F

_____ ||

Dal $\frac{S}{S}$ al $\oplus - \oplus$
 senza rep.



Intro, Verse Takte/bars 5-14 & Interlude

Am

Zupfbegleitung:
Picking Pattern:

usw. etc.

Rhythmusbegleitung:
Strum Pattern:

Intro, Verse Takte/bars 5-14 & Interlude

2 Akkorde pro Takt:

2 chords in a bar:

C G

usw. etc.

Rhythmusbegleitung:
Strum Pattern:

Takt/bar 15 - Refrain

Am

Fmaj7

Zupfbegleitung:
Picking Pattern:

usw. etc.

Rhythmusbegleitung:
Strum Pattern:

Refrain

C G

usw. etc.

Rhythmusbegleitung:
Strum Pattern:

Zupfbegleitung:
Picking Pattern:Rhythmusbegleitung:
Strum Pattern:

ANGIE

Rolling Stones – Album Version

Text und Musik:
M. Jagger/K. Richards
Bearbeitung: B. Scherler

♩ = 66 - 68

Intro

The Intro section consists of two measures. The first measure features a treble clef, a common time signature (C), and a key signature of one sharp (F#). It begins with a 12-measure rest, followed by a series of eighth and sixteenth notes. The bass line is indicated by a diamond symbol with the number 12. The second measure continues the melodic line with a triplet of eighth notes and a final quarter note. The guitar tablature below the staff shows fingerings for the notes, including a 12-measure rest in the first measure and various fret numbers (0, 1, 2, 3, 4) in the second measure.

This section contains two measures of music. The first measure has a treble clef, a common time signature (C), and a key signature of one sharp (F#). It includes a triplet of eighth notes and a quarter note. The second measure continues the melody with a quarter note and a half note. The guitar tablature shows fingerings for the notes, including a 5-measure rest in the first measure and various fret numbers (0, 1, 2, 3, 4, 5) in the second measure. The lyrics "i m a m i" are written above the staff.

The Verse section begins with two measures. The first measure has a treble clef, a common time signature (C), and a key signature of one sharp (F#). It includes a triplet of eighth notes and a quarter note. The second measure continues the melody with a quarter note and a half note. The guitar tablature shows fingerings for the notes, including a 5-measure rest in the first measure and various fret numbers (0, 1, 2, 3, 4, 5) in the second measure. The lyrics "i m i" are written above the staff.

This section contains two measures of music. The first measure has a treble clef, a common time signature (C), and a key signature of one sharp (F#). It includes a triplet of eighth notes and a quarter note. The second measure continues the melody with a quarter note and a half note. The guitar tablature shows fingerings for the notes, including a 5-measure rest in the first measure and various fret numbers (0, 1, 2, 3, 4, 5) in the second measure. The lyrics "i m i" are written above the staff.

Refrain

TAB

TAB

Verse

TAB

1. 2.

TAB

Dal § al
 $\oplus - \oplus$

Refrain

Tablature for Refrain (Measures 1-3):

Measure 1: T: 3 0 3 1 1, A: 0 0 2 0 1 0, B: 3 3 0 2 3. H

Measure 2: T: 0 3 3 0 3 3, A: 0 0 0 0 0 0, B: 3 2 0 3 2. 3

Measure 3: T: 3 3 3 1 2 2, A: 0 3 0 3 0 2, B: 0 3 0 3 0 2. 4

Bridge

Tablature for Bridge (Measures 4-6):

Measure 4: T: 4 4 3 1, A: 0 3 5 3 3 0, B: 3 0 1 5 3. C III

Measure 5: T: 4 4 4, A: 3 0 3 0 0 0, B: 3 3 0 2 3. H

Measure 6: T: 4 4 4, A: 3 3 3 3 3 1, B: 3 3 0 0 0 0. 4

Tablature for Bridge (Measures 7-9):

Measure 7: T: 3 3 3 3, A: 0 2 2 0 0 3, B: 0 0 3 0 3 0. 3

Measure 8: T: 3 3 3 3, A: 3 1 3 1 3 1, B: 0 0 0 0 0 0. 3

Measure 9: T: 3 3 3 3, A: 2 2 0 0 3 3, B: 0 0 3 0 3 0. 3

Tablature for Bridge (Measures 10-12):

Measure 10: T: 4 4 4, A: 0 2 1 0 0 2, B: 0 0 0 3 0 0. C III

Measure 11: T: 4 4 4, A: 0 2 1 0 0 2, B: 0 0 0 3 0 0. 2

Measure 12: T: 4 4 4, A: 0 3 5 3 3 0, B: 3 0 1 5 3. 4

Verse

Am

Zupfbegleitung:
Picking Pattern:

TAB

z M R M z z M R M z

D D

Rhythmusbegleitung:
Strum Pattern:

The musical notation for the 'Piano' section is shown in two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with notes marked with accents and letters: 'i', 'm', 'a', 'm', 'i'. The lower staff is in treble clef and contains a bass line with notes marked with 'V' and 'V'.

etc.
uSW.

etc.
usw.

*** 1) Gsus4 Fsus4 F C G^{add11}/B**

Zupfbegleitung:
Picking Pattern:

TAB

D Z M M Z Z D Z D Z M Z

R M R R M M M M R

D D D D D

Rhythmusbegleitung:
Strum Pattern:

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the accompaniment. The second system contains the next two measures of the melody and the second measure of the accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The accompaniment is written in treble clef with a common time signature (C). The melody features a series of eighth and sixteenth notes, with a final measure in the first system containing a whole note chord. The accompaniment consists of a steady eighth-note pattern with a bass line of eighth notes. The lyrics 'The Rose Tree' are written below the melody.

Verse*

Am

E7

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Gsus4

Fsus4 F

1.

C^{add11}

C

G^{add11}/B

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

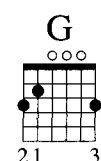
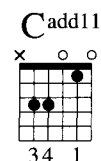
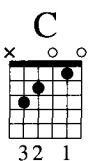
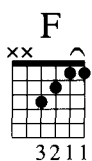
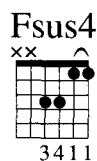
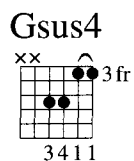
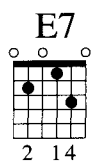
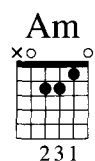
2.

C^{add11}

C

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:



Angie

Intro

	Am	E7	^{*1} Gsus4 Fsus4 F	C G^{add11}/B
--	-----------	-----------	------------------------------------	------------------------------

Verse*

Am	E7	Gsus4	Fsus4 F	C^{add11} C G^{add11}/B
1. An-gie, _____	An-gie, _____	when will those clouds all dis-ap-		pear? _____
2. An-gie, you're	beau-ti-ful, _____	but ain't it time we said good-		bye? _____

Am	E7	Gsus4	Fsus4 F	C^{add11} C
An-gie, _____	An-gie, _____	where will it lead us _____ from	here? _____	With no
An-gie, _____	I still love you _____	re-mem-ber all those nights we	cried? _____	All the

Refrain

G	Dm	Am	C	F
lov-ing in our souls and no	mon-ey in our coats, _____	you can't say we're sat-is-		
dreams we held so close seemed to	all go up in smoke, _____	let me whis-per in your		
An-gie dont you weep, all your	kiss-es still taste sweet, _____	I hate that sad-ness in your		

G	Am	E7	Gsus4	Fsus4 F	⊕
fied. _____	An-gie, _____	An-gie, _____	you can't say we ne-ver		
ear; _____	An-gie, _____	An-gie, _____	where will it lead us from		
eyes, _____ (but)	An-gie, _____	An-gie, _____	ain't it time we said good-		

1. C^{add11} C G^{add11}/B	2. C^{add11} C
tried. _____	here? _____

Dal § al ⊕-⊕

⊕	Refrain
C^{add11} C	G
bye? _____ With no	lov-ing in our souls and no
Dm	Am
mon-ey in our coats, _____	you can't say we're sa-tis-

Bridge
G
fied. _____
Dm
An-gie, _____ I still love you,
Am
ba-by, _____
Dm
ev-'ry-where I look I see your
Am
eyes. _____

Dm	Am	C	F	G
There ain't a wo-man that comes	close to you, _____	come on, ba-by, dry your	eyes. _____	

Verse
Am
An-gie, _____
E7
An-gie, _____
Gsus4
ain't it good to be a-
Fsus4 F
they can't say we ne-ver
1. C^{add11} C G^{add11}/B
live? _____

2. C^{add11} C
tried. _____

WIND OF CHANGE

Scorpions – Album Version

Text und Musik:

Klaus Meine

Bearbeitung: B. Scherler

♩=76

Intro

First system of the Intro section, measures 1-3. The guitar part is in 4/4 time, featuring a melodic line with eighth and sixteenth notes. The bass part provides a steady accompaniment with eighth notes. Fingering numbers (0-3) are provided for both hands.

Second system of the Intro section, measures 4-6. The guitar part continues the melodic line, ending with a half note. The bass part continues with eighth notes. Fingering numbers are provided for both hands.

Verse

First system of the Verse section, measures 1-3. The guitar part starts with a chord and then a melodic line. The bass part provides a steady accompaniment. Fingering numbers are provided for both hands.

Second system of the Verse section, measures 4-6. The guitar part continues the melodic line, ending with a half note. The bass part continues with eighth notes. Fingering numbers are provided for both hands.

Interlude

Interlude measures 1-3. The music is in 4/4 time. The first measure starts with a piano (*p*) dynamic and a half note G2. The melody consists of eighth and quarter notes. The bass line is simple, with some triplets. The guitar part is indicated by a vertical dashed line in the first measure.

TAB

2	0	1	1	3	3	0	2	0	1	3	1	1	3	2	0	1	1	3	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Interlude measures 4-6. The music continues in 4/4 time. The melody and bass line are consistent with the previous measures. The guitar part continues with a vertical dashed line in the fourth measure. The section ends with a double bar line and a 2/4 time signature change.

TAB

0	2	0	0	3	1	1	1	3	0	1	0	0	1	3	3	2	3	2	1	0	0	2	3	0	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Verse

Verse measures 1-3. The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The melody and bass line are more active than in the interlude. The guitar part is indicated by a vertical dashed line in the first measure.

TAB

0	0	2	3	1	0	1	3	0	1	3	3	2	0	2	1	3	0	1	3	3	0	2	3	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Verse measures 4-6. The music continues in 4/4 time. The melody and bass line are consistent with the previous measures. The guitar part continues with a vertical dashed line in the fourth measure. The section ends with a double bar line and a 2/4 time signature change.

TAB

0	1	1	0	3	0	3	3	2	3	2	1	0	0	2	3	0	2	3	3	0	2	3	3	0	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Refrain

2.

TAB

TAB

TAB

Verse

TAB

1. 2.

T
A
B

Refrain

T
A
B

Chorus

T
A
B

Bridge

T
A
B

3 0 0 0 0 0 1 3

0 0 0 0 1 0

3 3 3 0 1 0 3 0

3 3 3 3

0 1 0 1 0 1

0 1 0 1 0 1

0 2 1 2 2 1 2

0 0 0 0 1

Dal § al
 ⊕ - ⊕
 con rep.

0 0 0 0

3

Coda

2 0 1 1

0 2 0 1 3 1 1

3 2 0 1 1

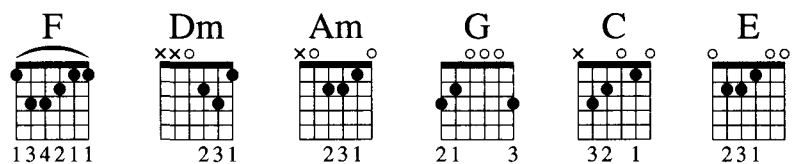
1 3 3 0 0 3 3

0 2 0 1 3 1 1

1 3 0 1 0 0 1 3

0 3 2 0

0 3 2 0



F

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
 2 chords in a bar:

Dm **Am**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

*** 1)** **G**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern: